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thus on the book of Prof. Kuhns, because it is such a good one and must become, for the general reader, the authoritative statement for some time to come. We cannot recommend it too highly to those who wish a correct and suggestive account of the early history and life of the Pennsylvania Germans.

M. D. LEARNED.

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MIMIR-NICKELMANN.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the light of Prof. Walz's searching article (MOD. LANG. NOTES, 1901, p. 89), Hauptmann has clearly made a systematic study of Germanic mythology. Walz accounts for the wisdom of the Nickelmänn by calling attention to the fact that the gift of prophecy was attributed to water sprites. He cites Golther, *Germ. Myth.: Denn die Wasser-geister wissen, wie alle Elbe, die Zukunft voraus*. This characteristic is purely incidental here.

It is very probable that Hauptmann had Mimir in mind, and another passage in Golther may account for the wisdom of the Nickelmänn, *Myth.* p. 180:

"Die Germanen dachten sich darunter (Mimiaz-Mimir) einen urweisen Wasserriesen. Seine Söhne, die Flüsse, strömten zu den Menschen, Wer ihrem Ursprung nachging, wo Mimir sein Haupt barg, der stand am Urquell alles Wissens. Der alte, erfahrene, kunstreiche Wald und Brunnengeist beriet selbst Odin.

PAUL H. GRUMMANN.

University of Nebraska.

ENGLISH *easle* 'ashes.'

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Permit me to draw attention to a strange oversight in the NED. In 1891 the editors recorded as obsolete an *easle* 'hot ashes or cinders,' and among the forms of the word they quoted *isyl* as peculiar to the fifteenth century. This *isyl*, however, we meet again as the subject of a new entry in the January issue of 1901 under *isel*, *izle*, not characterized as obsolete by the asterisk, and this time the meaning given is 'a spark, an ember.' No reference whatsoever is had to the lengthy treatment of the word under *easle*; in fact, two of the quotations for *easle* reappear

under *isel*, as does the compound *isylcake* from the *Promptorium Parvulorum*. The quotation from *Salesbury*, which in this Journal I had pointed out as missing under *easle*, is now to be found under *isel*.

OTTO B. SCHLUTTER.

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NOTES ON SPANISH ACCENTUATION.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In 1888 the Spanish Academy formulated certain rules for the use of the written accent in Spanish. As these rules are the only authority we have, it would seem that we must follow them implicitly until such time as they may be supplemented or changed. This is, however, not done in texts published in Spain, in those edited in this country, or in the publications of the Academy itself. I therefore append a few notes which I have made regarding certain differences in usage. For the sake of uniformity and exactness these differences should be reconciled, a thing which can only be done by a rigid application of the rules of the Academy.

The points which I raise are taken from a comparison of the following books:

Gramática de la lengua castellana, por la Real Academia Española, Madrid, 1895; Echegaray, *Ó locura ó santidad*, Madrid, 1898; Ramsey, *A text-book of modern Spanish*, New York; Traub, *The Spanish verb*, New York; Galdós, *Doña Perfecta*, Madrid, 1896; Galdós, *Doña Perfecta* (ed. Marsh), Boston, 1897; Moratfn, *El st de las niñas* (ed. Ford), Boston, 1899; Alarcón, *El capitán veneno* (ed. Ford), Boston, 1899; Velásquez, *A new pronouncing dictionary of the Spanish and English languages*, New York, 1901.

Shall accents be used on capital letters? In the absence of any definite statement in the grammar of the Academy, we may take it for granted that they should be indicated in such cases, since this is the usage which generally obtains in the Academy's publications. A good example of such use may be found on p. 54 of the grammar, where the accented form is so frequent, that no doubt can remain as to the intention. The same is true of the forms on p. 29, although the omission of the accent in

the feminine plural shows that mistakes may be expected.

This latter is especially true of books printed in Spain with less care than are the publications of the Academy. In *Ó locura ó santidad* a much looser use of accents on capital letters is noticeable. On *A* the accent is lacking as a rule. This is shown, for instance, on p. 7, where it is entirely omitted in the stage directions, as is generally the case throughout the play. But the use of the accented form, as, for example, at the bottom of p. 53, shows a reversion to the proper usage, again met with on p. 87.

The text is so carelessly printed that the same differences are met with in the case of the other capitals. For instance on p. 60 (near the bottom) we find *Unica*, and on p. 42, *Angel*, the accent being omitted in both cases. On the other hand, on p. 33 (middle) we find *Él*, and the same word on p. 86 shows the proper type.

In the case of names of characters which are printed entirely in capitals, the accents are omitted throughout. That this is not in accord with the usage of the Academy may be seen on p. 264 of their grammar, where *ARROJASE* and *DEJÓ* are accented. This usage has not been consistently followed in *El sí de las niñas*, where on p. 72 *ULTIMA* is printed, and on p. 62 *SIMON* has no accent, while on p. 57 we find *SIMÓN*, the general type. On the title-page the accents are all inserted. In *El capitán veneno*, the accents are given throughout. In *Doña Perfecta* (Marsh), the capitals appear never to have been accented; perhaps following the Spanish edition.

Reverting to the instances spoken of above, in *El capitán veneno* the accentuation of capitals is rather thoroughly carried out, despite an occasional lapse like that on p. 15, l. 26, where we find *A mí*. But the same cannot be said of *El sí de las niñas*, for here *A* is generally unaccented. On the other hand, several words may be found with the accents properly inserted; for example, *Ése*, 48, 31; 19, 24, *Él* 35, 1; 49, 17; 52, 24. These latter would seem to indicate an adherence to the accented forms, overlooked for *A*.

The use for *ha* temporal is confused by the fact that this word is accented in Ramsey, § 878. This is not in agreement with the grammar of the Academy, where on p. 149 the unaccented

form is indicated. Moreover, nothing is said of an accented form *há* in the chapter on accent, pp. 364-368. In *El sí de las niñas* the accent is not used. Thus, although *há* is given in the new Velasquez, the unaccented form is preferable.

Another class of words is of interest, as showing an apparent conflict between the Academy's rule, and their application of it; such are the verbs *reir*, *oir* *freir*, and their compounds, *desleir*, and the like. These words are not accented in the Academy's grammar, although the rule for the accentuation of a weak vowel, when it is tonic and does not form a diphthong with a contiguous strong one, is clearly given on p. 365. The words in question are accented in Ramsey (§ 1148) in their simple forms, but curiously *hazmerreir* has no accent (§ 254). In Traub the verbs are all accented. The usage in the texts varies much. In those printed in Spain the omission of the accent is general, and the American editions of *El capitán veneno* and *Doña Perfecta* follow the same rule. Notwithstanding, on p. 7, l. 33 of *El sí de las niñas*, *oir* appears, and on p. 15, l. 22, we find *reir*. In the new Velasquez these words are not accented, and yet the *i* is clearly given as tonic in the phonetic notation of the indications for pronunciation.

Now in all these words, the accentuation of the termination is clearly called for, unless they are exceptions to all other verbs and have the accent upon the stem. This I can find no authority for, nor is it a pronunciation which I have ever heard. Therefore, since *ratz*, *oistes*, *otsteis* and the like are thus written, *otr*, *reir* and *freir* are likewise clearly indicated.

It is a very general custom to use the accent upon *ser* when the latter represents the verbal noun. This seems to be without authority, and I find no allusion to it in the grammar of the Academy. It may well be queried, If the accent be used in this case, why not use it on all infinitives used substantively? In the vocabulary of *El capitán veneno*, *ser* is given in its unaccented form. The reverse is true, however, in almost all other instances, and the accent is commonly used, especially in all books printed in Spain.

Ti is another word commonly accented, but which is not so given in the grammar of the Academy (p. 53). It is usual in its accented

form in all the Spanish-printed texts, and this usage is quite generally followed in all American editions. In *El sí de las niñas*, I find two examples, both accented (p. 4, 19; p. 42, 14); while in *El capitán veneno* it is unaccented both in the vocabulary and on p. 26, l. 16. In *Doña Perfecta* (Marsh) the form *ti* is usual. In Ramsey (§ 33) *ti* is not indicated as one of the pronouns which may be accented, while in § 290 it is given the accent—a usage repeated in § 299. This pronoun is accented in the new Velasquez.

In other cases pronouns have the accent, in order that they may be distinguished from their homonyms. This is unnecessary for *ti*, since there is no other word with which to confuse it.

Aun presents another difficulty, for we are told (grammar, p. 366) that this word is unaccented when coming before a verb, but has the accent when it follows. The usage when there is no verb expressed in the phrase is not clearly shown. Still we may infer that in the last mentioned case it is unaccented from the example on p. 181, which reads *no tengo yo tanto, ni aun la mitad*. In Ramsey (§ 272) *aun* is accented only when it follows the verb, which seems to be the best solution.

In the grammar of the Academy (p. 117) *dí* is given as the preterite of *dar*, while *dí* is the form given for the imperative of *decir*. Thus a desirable distinction is made in these two forms, but one which unfortunately is not followed by either Ramsey or Traub, who use the accent in both cases. This latter accentuation is common in all Spanish printed texts, and has been followed in most American ones; for example, in *El sí de las niñas* (p. 42, l. 26) we read *Díme*. Thus we have another case like those of *ser* and *tú*, where a common Spanish custom is adopted by American editors, although not having the authority of the Academy.

It may seem that these notes are elementary, but owing to the wide divergence in usage, and to the fact that different forms are used by the same editor, it has seemed well to call attention to a few points which can and should be reconciled.

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BRIEF MENTION.

THE "Yale Bicentennial Publications" (Charles Scribner's Sons) constitute the contribution of a number of Yale's Professors and Instructors to the recent celebration of the University's two hundredth birthday. These volumes will, according to their range of topics, find readers variously divided into groups. The volume herewith brought to notice will, however, surely have a wider 'public' than its specializing title might imply: *Chapters on Greek Metric*, by Thomas Dwight Goodell, will attract first the student of classical antiquity, and then the student of 'barbarian' or European antiquity who is also the student of literary art in the "modern" world. Prof. Goodell has a place among his own authorities, as his Index shows, and this is right, for his paper on "Quality in English Verse" (1885) has won recognition. The student of English verse is, therefore, prepared to turn to Prof. Goodell's book for fruitful suggestions touching modern systems of versification. He will not be disappointed. The chapter on "Rhythm and Language" is true to its title, and is therefore as general as an English-speaking writer can make it, that is to say that every specific appeal to 'speech-consciousness,' and every demonstration of fact and experience is likely to be English. Here, for example, is a statement to witness: "For simplicity our attention in this chapter has been confined to English; but the principle is probably universal" (p. 92). In the chapter on "Rhythm in Greek" the illustration of irrational quantity, the *ἄλογος* syllable, is illustrated by "what happens in English verse" (p. 112). We may also be reminded, at another point, that "there is probably no parallel in English verse." The illustrations of 'conflict' in English (p. 164) give an indication (no more than an indication) of the declared method of "modern experiments." One misses at this point reference to the arguments of Professors Hale and Humphreys as well as to 'authorities' on English metrics. A thorough study of 'conflict' in English would throw clearer light on Classical versification than has yet been suspected even by Prof. Lindsay. It is to be hoped that this new book will contribute much to the growing fashion among students of metrics to embrace a wider observation of related phenomena.